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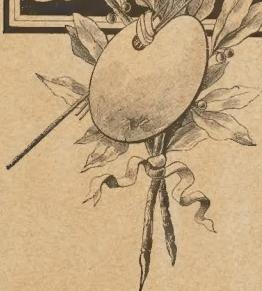
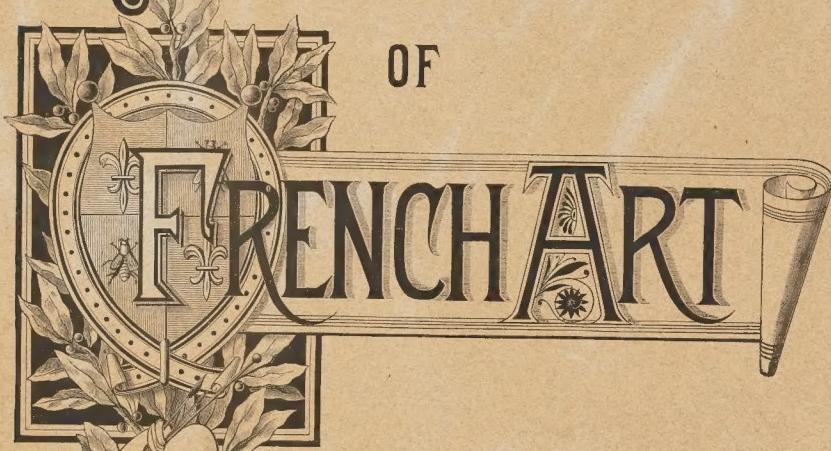
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THE

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OF



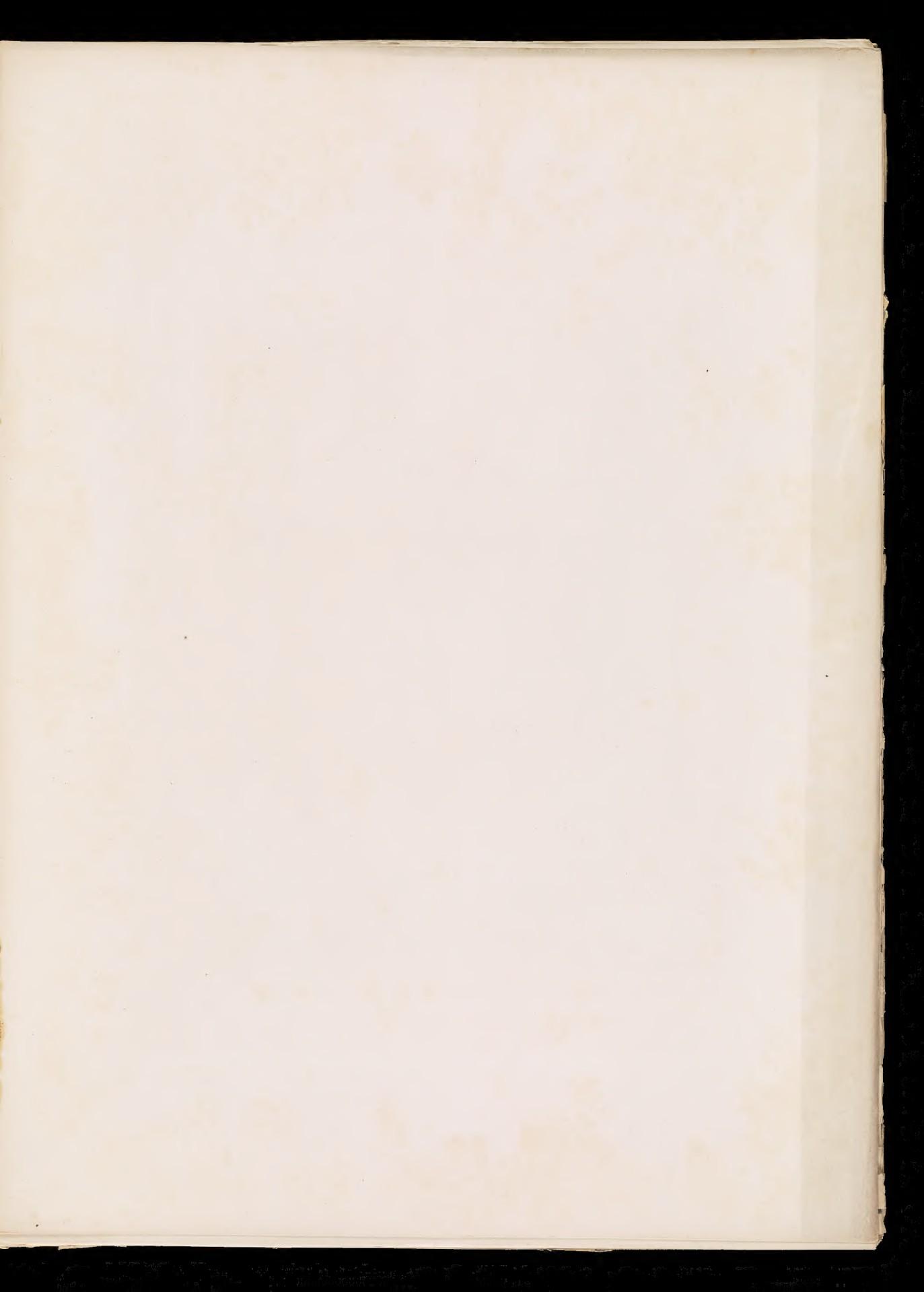
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Section X

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REPOSE.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.)

CHARLES-ERNEST-R.-H. LEHMANN, *Prix.*

GOUFIL & Co., *Gravure.*



ALL thoughtful observers must often have remarked that there is such a thing as thorough weariness without drowsiness; and no luxury is greater than repose at such a time. Then it is that soul and body yield to the bliss of relaxation, and are completely satisfied with the sense of rest. For the time, nothing more is desired—neither speech, nor food, nor music, nor beauties for the eye—but only complete, silent, self-forgetting, yet conscious, *rest*.

Is it not such repose as this that these Italian peasants are enjoying on the roadside after their weary tramp? We detect in them no disposition to sleep, yet how perfectly the sense of rest is expressed in their countenances and their attitudes. Both faces are typical: that of the man is not a pleasing one, but the woman's is sweet and noble. She, in fact, well represents in both form and feature, that largeness and grace of contour, and that unstudied dignity of pose that are so often witnessed among the lowliest inhabitants of a land full of the memorials and traditions of art. What sweet souvenirs are awakened by the picturesque draperies and the pure, thoughtful face of this peasant woman! What visions of madonnas, and saints, and beautiful idyllic scenes come floating through the mind!

In departing from his customary subjects to paint the picture of "Repose," M. Lehmann has given fresh proof of the comprehensiveness of his genius. The original is in the Gallery of the Luxembourg.







THE LAST MOMENTS OF MAXIMILIAN, EMPEROR OF MEXICO.

JEAN PAUL LAURENS, *Pinx.*

GOUPIL & Co., *Gravure.*



LET us here contemplate the tragic ending of the empire established in Mexico by Napoleon III. Betrayed into the belief that he was the choice of the Mexican people, Ferdinand Maximilian Joseph, Archduke of Austria, brother of the Austrian Emperor, accepted the throne proffered him by Napoleon, and in so doing abdicated his right of succession to the Austrian crown. Having paid farewell visits to the principal European Courts, and received the Papal benediction, Maximilian hopefully set sail for his new empire. He landed at Veracruz May 28, 1864, and was received with civic festivities, triumphal arches, flowers and poetry. His illusions with reference to the attitude of the Mexican people were soon dispelled. Repelling the Church-party, who were his chief adherents, he sought to win the Republican leaders to his side, but with small success; so that ere long he found himself without the support of either party, and, to make matters worse, he quarrelled with the French generals, whose military successes afforded the principal prop of his throne. The fall of the Southern Confederacy foreshadowed the fate of his tottering empire. In 1866 the rapid decline of the Imperialist cause was accelerated by the withdrawal from Mexico of the French forces. Advised by Napoleon to abdicate, Maximilian, in October 1866, had proceeded to Orizaba, on his way to Europe, when he was induced by the Church party to return again and throw himself upon the "Conservatives." That step sealed his doom. In a few months the army that he recruited was defeated, and himself and his chief generals were captives. One of the prime errors of his administration was the issue of an edict ordering the execution as bandits of the Republican leaders who should be captured. That extreme measure no doubt determined his own fate; for, after trial by a military council, the young Emperor was condemned to be shot, and no influence could secure a mitigation of the sentence. The execution took place near Querétaro, June 18, 1867, just three years after his joyous and triumphant entry.

Despite their hatred of his government, Maximilian himself was admired by the people for his chivalric bearing and winning manners. He met his doom with heroic fortitude, as our artist faithfully represents. His calmness is effectively contrasted with the uncontrollable grief of his secretary, and with the emotion of the father confessor who has come to support the prisoner's last moments with religious consolations. The pictorial narrative is completed by the presence of the Mexican officer in the doorway, with the soldiers at his back. The scene bears the very impress of reality. This picture was one of the features of the Salon of 1882. M. J.-P. Laurens has been honored with the highest awards of the Salon.







LA PLACE SAINT GEORGES PARIS.

EDMOND GEORGES GRANDJEAN, *Peint.*

GOUPIER & Co., *Gravure.*



ET the visitor to Paris walk from the Opera House across the Boulevard des Italiens and he will reach the scene of our picture. So consummate is the art that it is difficult to realize that we are gazing upon a scene painted on canvas. One could more readily believe it to be a view from nature obtained by instantaneous photography, but for the fact that it is so finished and well-studied a picture. That would be a rare photograph, indeed, that should yield a result like this,—such admirable distribution of parts, comprehensive variety of details, and naturalness of movement. There is not a detail of the picture that does not reward the most careful scrutiny. All is wrought with intelligent observation and conscientious care, and every part is in its just relation to the whole. The blouse-clad laborer and his horse, and the trotting cab-horse and its driver, are masterly. And scarcely less so are the policeman by the dripping fountain, the omnibus advancing slowly up grade, the various groups of pedestrians, the cream colored houses, the carefully wrought trees, and the fine perspective,—all of which conspire to form a true panorama. To those familiar with the spot and its characteristic appearance during the busy hours, the scene is absolutely real.

M. Grandjean is justly distinguished for his success in treating this class of subjects. The present work was exhibited in the Salon of 1879.



THE DEVISA.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG

PIERRE-FRANÇOIS-EUGÈNE GIRAUD, *Paint.*

GOUPIL & Co., *Gravure.*



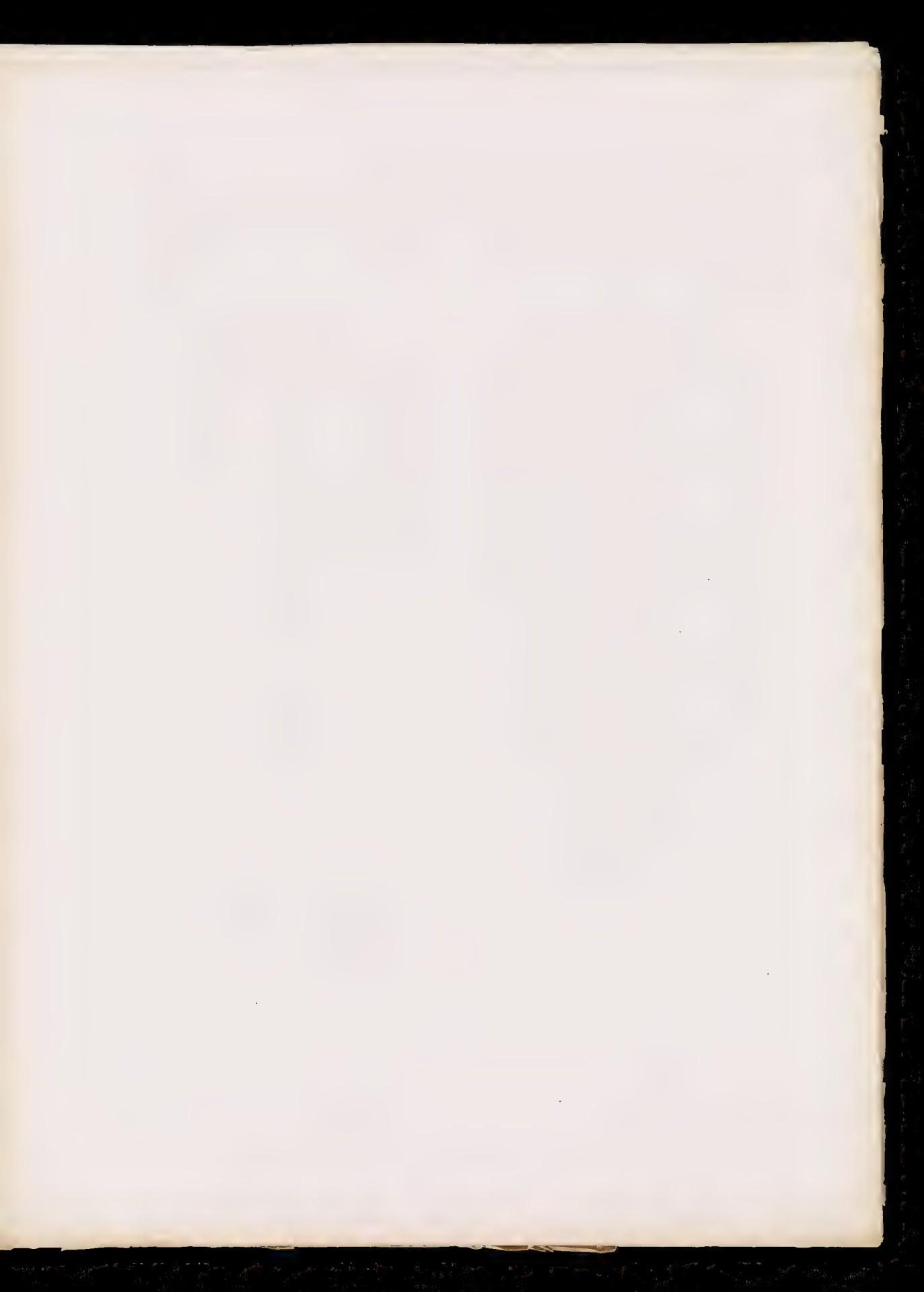
LKE brothers in taste, if not in greatness of character, we may apply the accusing phrase "butchered to make a Roman holiday," in spirit to the Spaniards as well as to the Romans. As the populace of ancient Rome—women as well as men—crowded the arenas and witnessed with delight bloody and mortal combats between man and beast and man and man, and surveyed with heartless unconcern the mangled corpses that strewed the ground, even so the people of Spain flock with enthusiasm to their national sport of bull-fighting and find a savage delight in the torture and slaughter of the animals, and a still more exquisite thrill in the wanton destruction of human lives.

Our artist introduces us to one of these tragic amusements, and a painful scene it is. A torreador mortally wounded is conducted into the chapel (strange combination of chapel and arena!) to die. Pausing at the door of the sanctuary, his eyes, in which the death film is already seen, turn with lingering fondness to his fainting love one, while he reaches towards her, as a last token of honor and devotion, the *devisa* (a knot of ribbons) which he has torn from the bull.

Such a scene might well sober the excited crowd and send them in sadness home. But not so. Their sport is not even interrupted. Look but a few paces beyond this dying man and this agonized woman, and see the waving caps and hear the frenzied shouts of the multitude as the sport goes madly on. Surely this picture tells its story and points its moral with signal power.

M. Eugène Giraud was represented in the Luxembourg Gallery by three important works until 1879, when one of them—*Dance in a Grenada Posada*—received the higher honor of admission to the Louvre. He died in 1871 during the siege of Paris.







THE EMPEROR AT SOLFERINO.

FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG

JEAN LOUIS-ERNEST MEISSONIER, *Paint.*

GOUPIL & Co., *Gravure.*



EW artists, if any, equal Meissonier in the faculty of executing the minutest pictures in a large manner, and of securing an abundance of space in the narrowest frames. "He stowed fifty French guards," says Edmond About, "very life-like and very stirring, on a canvas where two cockchafer would be too crowded." Even in his larger pictures thin rare command of atmosphere and space is remarkable. What truth of perspective and reality of distance in the picture before us! The figures have all the effect of natural size; every lineament and detail is perfect; and the spectator takes in the vast area of the battle field as truly as if he were with the Emperor on the hill. It is a picture, the excellence of which becomes apparent in proportion to the study it receives. Like nature it is neither comprehended nor exhausted at a glance.

The French critic, Foucaud, thus dilates on this original work. "The subject is the simplest in the world. The Emperor and his officers occupy a post of observation on a hillock that commands the field of battle. From the height of their mettlesome horses they consider with an attentive eye the *corps d'armes* that are perceived in the distance amidst the smoke of the cannonade. There is not the slightest anecdotal or sentimental diversion. The master confines himself inflexibly within the terms of his gift, resolved not to extend them save by the sincerity of his execution. It is not a legendary or picturesque battle that has been demanded of him; it is a modern combat—one of those contests in which slaughter is effected at a distance by virtue of wise combinations elaborated long in advance. In my opinion, a more accurate view of the warlike of to-day—war of artillery and politics, of geometrical surprises and cold calculations—could not be shown. All these figures of generals and officers are portraits made from life. I recognize without difficulty Leboeuf, Regnault de Saint-Jean d'Angely, Vaillant, Fleurys, Flersard. Here is the Duke de Rivoli; there the Prince Joachim Murat, and Edgard Ney Duke d'Elchingen, and the doctor Baron Larrey, and, finally, M. Meissonier in person, spectator of the drama he has immortalized. It is a miracle to see in what manner the sentiment of the situation moves and works these different heads."

The picture, painted in 1861 on wood, is among the national treasures in the Gallery of the Luxembourg.







FORTUNE AND THE INFANT.

, FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG,

PAUL-JACQUES-AIMÉ BAUDRY, *Paint.*

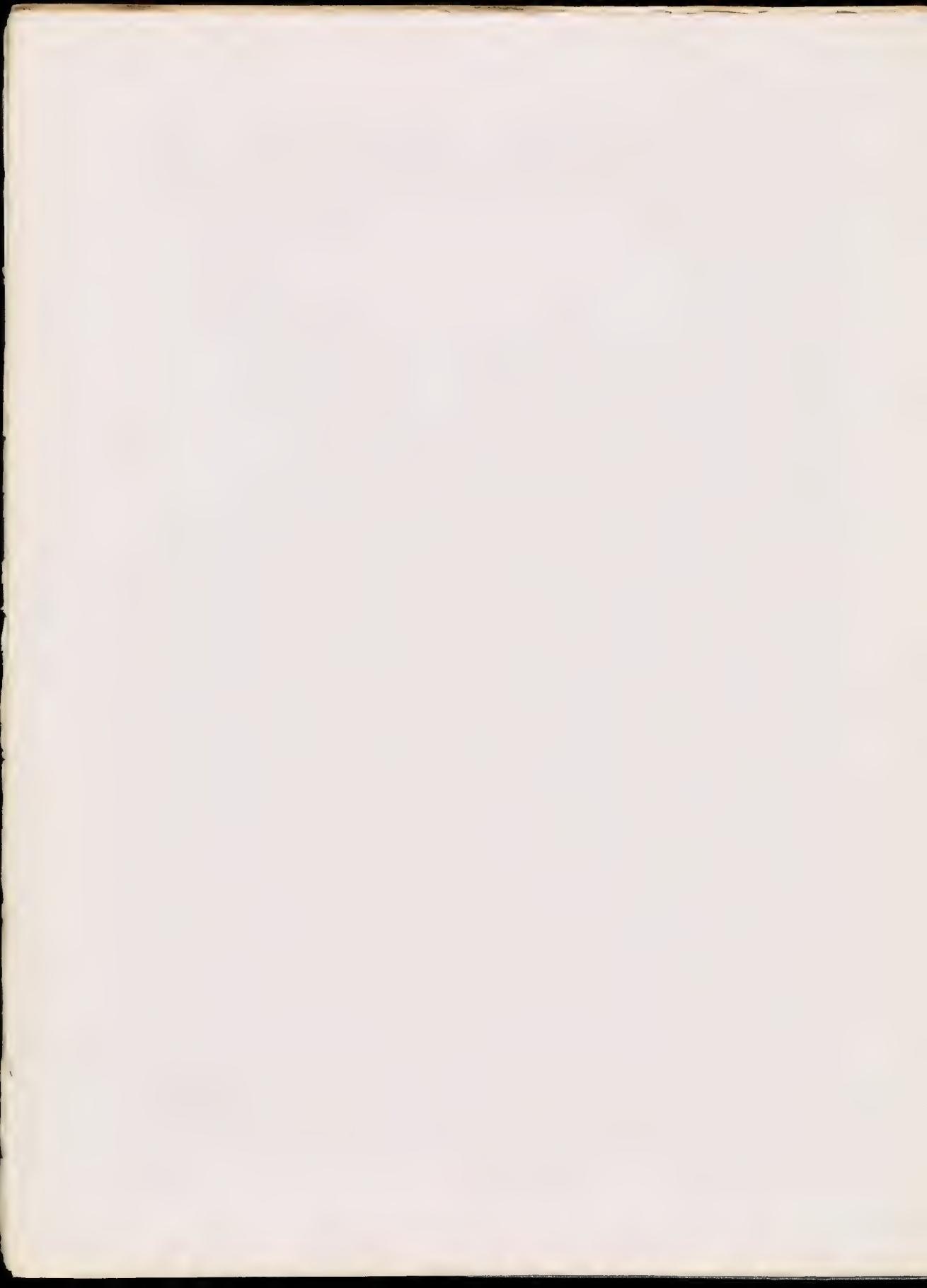
GOUVIL & Co., *Gravure.*



N depicting Infancy caressed by Fortune, our artist has responded to the involuntary prayer of every kindly heart. A little child is the most interesting of objects, from the fact that all things are possible unto it. Its life is all unlived, and what will be the unfoldings of its destiny? Will it be success or failure, virtue or vice, happiness or misery? Who can surely tell? What cause for rejoicing then when the budding life is favored by auspicious circumstances; and how sad the spectacle of an infancy clouded by adversity, and frowned upon by Fortune

Happy child in the picture before us! The serene and sunny sky, the sheltering trees, the refreshing fountain, the endearments of Fortune, all affirm a blissful present and prophesy a happy future.

There are reminiscences at once of Titian and of Correggio in this pleasing composition. The child is notably fine in all its traits, and both of the figures exemplify that mastery in flesh painting for which M. Baudry is distinguished. The original was first exhibited in the Salon of 1857, when the artist was awarded a medal of the first class. It is now one of the treasures of the Luxembourg







FALCON CHASE IN ALGERIA:

THE HAWK'S REWARD.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE LUXEMBOURG.)

EUGÈNE FROMENTIN, *Paint.*

GOUFIL & Co., *Gravure*



FAUCON-HUNTING was introduced into Europe from the East, and the pastime has a peculiar interest from the fact that it was almost the only out-door sport in which women of rank in the Middle Ages took an active part. While this sport has now almost disappeared from Europe, it is still in high favor in its ancient home, the East. The Italian historian, Cibario, gives the following interesting account of a falcon-chase:

"The sportsmen rode out with their falcons resting on their strongly-gloved wrists. When a bird was discovered suited to the nature and the habits of the falcon, the little hood which covered its eyes was drawn off, and the falcon rose in rapid circles high above its destined prey; if the quarry was a small bird, she then suddenly swooped (or *stooped* as the phrase was) directly upon her victim; but if the latter was a large and powerful bird, formidable in beak and wing, the falcon was cautious and cunning in her advances, turned and wheeled with great dexterity, seizing only the favorable moment to strike. Having secured the prize, she swept in large circles over the head of the falconer, and finally presented him the booty; the falconer put it in the game bag, and then set before his falcon the food prepared for her. Falcons which soared high and pursued birds of lofty flight were called *alaxi*; others took a lower but more extended range; some were for the inland country, others for aquatic birds. These last were assisted by dogs. When, for example, a flock of herons is discovered, the falconer approaches them secretly and suddenly beats a drum before the herons can get sight of the falcon, otherwise they would not dare to rise. Frightened by the drum, they take to flight; then the sportsman lets loose his falcon, and while she prepares to seize the herons in the air, the barking of the dogs prevents the poor birds from hiding again in the water. Eagles and falcons of the largest species may be trained for this chase, and they will even take foxes and hares."

In M. Fromentin's spirited painting we observe on the right a group of mounted chiefs with falcons on their wrists, watching some Arabs in the foreground who deliver to the falcons the hare that they have just seized. The picture is replete with charms of color. The brilliant costumes and rich caparisons, and the luminous landscape, form a harmonious *ensemble*. M. Fromentin is unequalled in the delineation of African subjects. He has achieved literary as well as artistic renown.







MASSACRE OF THE MAMELUKES.

(FROM THE ORIGINAL IN THE GALLERY OF THE LUXEMBOURG.)

ALEXANDRE BIDA, *Pinz.*

GOUPIL & CO., *Gravure*



Egypt has produced in her long career many strange and significant historical characters. Although the Mamelukes (as the name imports) were originally a slave class in Egypt, they became, about the middle of the thirteenth century, masters of the country, and maintained their dominance until the beginning of the present century. Napoleon found them formidable antagonists at the battle of the Pyramids, and in subsequent encounters, but he almost annihilated them. When Mehemet Ali became Viceroy of Egypt he found the proud and turbulent Mamelukes a serious obstacle to the peace and prosperity of the country, and at length, in 1811, he adopted a decidedly Asiatic remedy for the evil. Inviting a great number of the Mameluke chiefs to a banquet in Cairo, the guests, after being feasted, were shot down in the corridors and courts of the palace. About one thousand were thus massacred.

M. Bida has given us a vivid picture of this high-carnival of death. Hemmed in on every side the helpless victims are shot at from the housetop and the windows. Terrified and plunging horses "riders and horses in one red burial blent"; the groans of the dying; the shrieks of despair and of defiance and hate; the pitiless rain of death-dealing bullets--such are the elements of this graphic and bloody episode.

The original is one of a number of M. Bida's crayon drawings that have been honored with a place in the Luxembourg.



THE ABDUCTION OF AMYMONE.

(FROM THE ORIGINAL PAINTING, IN THE GALLERY OF THE LUXEMBOURG)

FÉLIX-HENRI GIACOMOTTI, *Paint.*

GOUPIL & Co., *Gravure.*

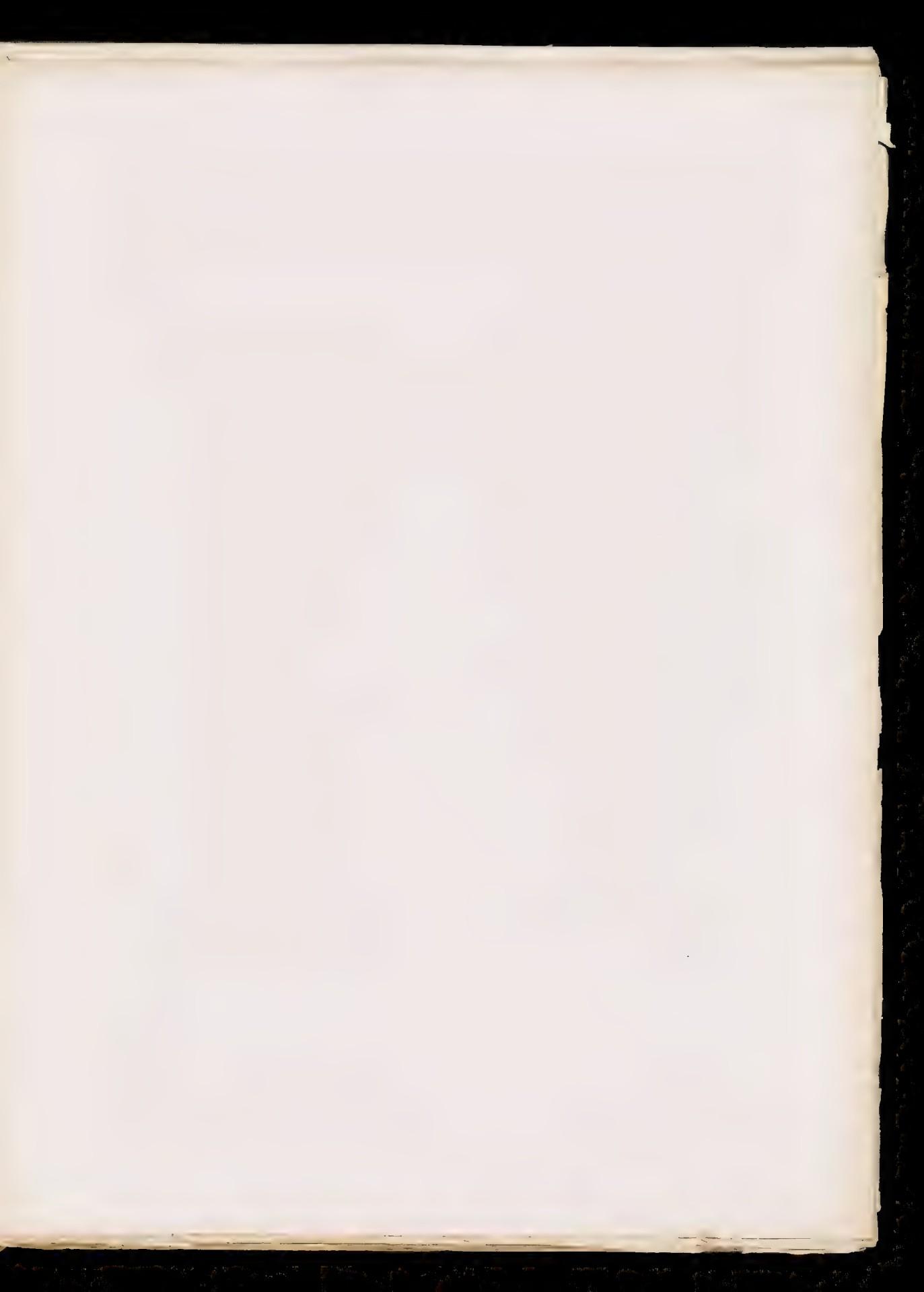


In the classic myths, offspring of a fervid imagination, half religious and half romantic, poets and artists find a peculiar fascination and an exhaustless supply of themes for poetic and pictorial representation. The gods of those early days were almost everything but moral; and that being the case we can only wonder that the people were in any degree strict in their virtues; for it is not usual for votaries to equal, much less to exceed, the morality of the divinities they worship.

Our artist depicts an incident in the life of Amymone, the beautiful daughter of Danaus and Elephantis. Her parents had just moved into Argos, which country, in consequence of some offence given to Poseidon (the chief sea god,—the Neptune of the Romans), was suffering from a drought. Amymone was therefore sent out in search of water. While on this quest, she espied a stag, and being something of a huntress she could not resist the temptation to have a shot at it. Alas! she little dreamed of the trouble that this attempt to combine business and pleasure was to make for her. Missing the stag, her arrow struck a sleeping satyr, who at once furiously pursued her. The terrified maid cried aloud to the god Poseidon for succor. Her cries were heard; the god appeared; and he delivered her, did he not? Oh, yes! but only that he might appropriate her to his own use. A great deliverance, truly! As disinterested as that of the friendly shark who took the poor sailor in out of the wet.

The artist has conceived the heroine as borne over the waves by Poseidon's ministers, the tritons, towards his abode beneath the sea. The grouping of the figures, the skillful treatment of the drapery, the liquid and transparent water, the effect of distance and, above all, the superb drawing, form an admirable *ensemble*.





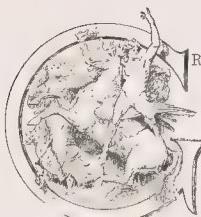


THE HOURS.

(OVER THE CLOCK ON THE FRONT OF THE BOURSE AT LYONS.)

JEAN MARIE BONNAISIEUX, *Sculpt.*

GOUPII & Co., *Sculp.*



RANDLY surmounting the splendid Bourse of Lyons, above the clock, is this group of *The Hours* of which we present a fac-simile.

The three females symbolize the three phases of human life—the Past, the Present, and the Future. The work is one of infinite grace, the composition clear in outline and pure in conception.

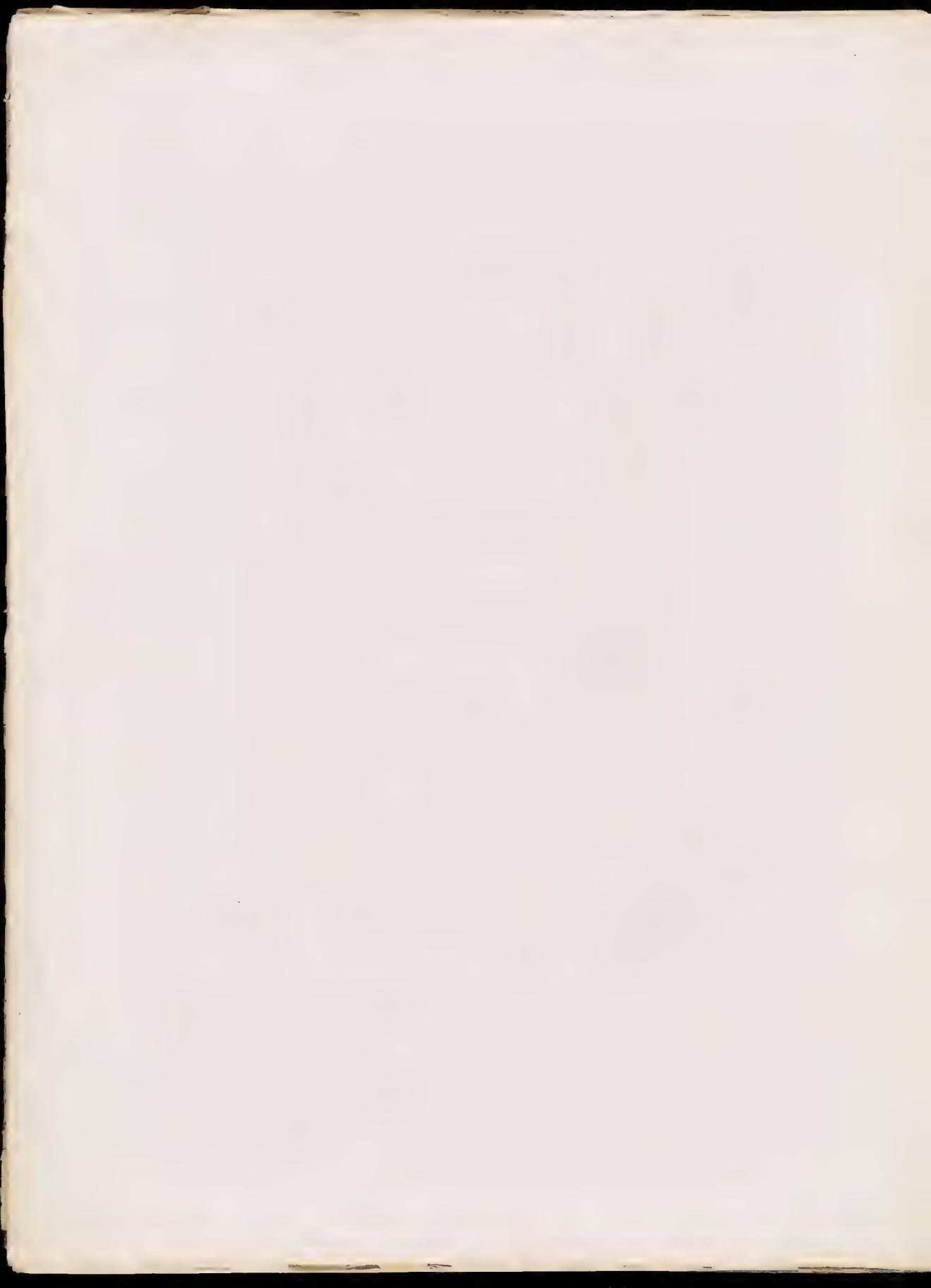
The Future represents the idea of Hope budding into Reality.

The Present on the apex, hand in hand with the Past and the Future, represents Reality accomplished, Beauty perfected and Active Life.

The Past has descended from the pedestal and is regretfully surrendering herself to her eternal sleep, regretting the glorious pleasures she has left in the world behind.

A more perfect, pleasing and beautiful representation of the eternal drama of human life, has never been executed.

M. Bonnassieux's career has been especially brilliant, winning the grand prize of Rome for Sculpture in 1836, with his now celebrated Statue *Socrates drinking the Hemlock*, and subsequently the no less celebrated *Love Cutting his Wings*, which won the Medal of Honor at the Salon of 1812, and the double honor of the Luxembourg, after winning all the grades of the Legion of Honor, he was, in 1866, distinguished by the crowning honor of election as a member of the Institute.



Ablé's tomb. He exhibited in 1875 *Florentine Smith*; in 1880 *Harlequin and Bust of M. Meissonier*, and in 1879 his famous *Genii Guarding the Secret of the Tomb*, to which the M. la. of Honour was awarded. M. Saint-Marceaux received also a medal of the second class in 1872, one of the first class in 1879, and the decoration of the Legion of Honour in 1880.

CAIN AUGUSTE. Born at Paris Nov. 16, 1822. Pupil of Rude. Among his numerous works are: *Eagle Defending its Pup* (1853), ordered by the State; *Falcon Pursuing Rabbits*, bas-relief in bronze (1861), purchased by the State; *Family of Tigers*, plaster (1873), reproduced in bronze in 1876 and placed in the Garden of the Tuilleries; *Lion and Lioness Disputing over a Boar* (1875); *Group of St. Hubert Dogs* (1881). M. Cain received a third medal in 1850; a *rappel* in 1863, a medal in 1864; a third medal at the Universal Exposition of 1867; a bronze medal at London in 1851, and the decoration of the Legion of Honour in 1869.

FALGUÈRE JEAN-ALEXANDRE-JOSEPH. Born at Toulouse, Sept. 7, 1831. Pupil of Jouffroy. He won the Prix de Rome in 1859, having already made his *début* at the Salon of 1857 with *The Infant Theseus*. While at Rome he produced the *Victor in the Contest of Crows*, bronze 1864, now in the Luxembourg. His *Tarquinus, Christian Martyr* (plaster 1867, marble 1868), is also in the Luxembourg. His other works include a statue of *Corneille* (1872), for the Théâtre Français, *Switzerland Welcoming the French Army* (1874); busts of *Carolus Duran, L'Institut am. Cervi et Bovis*; a statue of *Saint Vincent le Paul* (1879), for the Church of Saint-Geneviève, and *Bo* (1880). M. Falguère is also a painter. His picture of *The Wrestlers* (1871) was much praised. He received Salon medals in 1861 and 1867; a medal of the first class at the Universal Exposition of 1867; the Salon Medal of Honour in 1868; and a *rappel* of a first medal at the Universal Exposition of 1878. He was made Chevalier of the Legion of Honour in 1870, and officer in 1878. As painter he received a second class medal in 1875.

GAUTHERIN (JEAN). Born at Ouroux (Nièvre). Pupil of Guenrey, A. Dumont and P. Dubois. He has exhibited statue of *St. Joseph*, for the Church of St. Joseph, Paris (1875); *Clotilde de Saxe*, plaster 1877, marble 1879, a celebrated work; *Isolys* (1878), sketch of the statue afterward placed in the Trocadéro; *The French Republic*, last plaster 1879, marble 1880; *Paul et Léon* (1881), purchased by the State; and other works, including numerous portrait-busts. M. Gautherin received medals in 1868 and 1870; a third class medal in 1873; and a third class medal at the Universal Exposition of 1878. He was made Chevalier of the Legion of Honour in 1878.

VASSELOT (ANATOLE MARQUET DE). Born in Paris, 1840. Pupil of Jouffroy, L. Bourg, and Bonnat. He made his *début* at the Salon of 1866. He has produced among other works of note: *Chloé*, exhibited in 1869 in plaster, and afterwards put in marble, now in the Museum of the School of Fine Arts; *Bust of Balzac*, on the grand stairway of the Comédie-Française; *Country* purchased for the Court of the Grand Chancellerie of the Legion of Honour; *Honor to our Dead* (bas-relief 1875); *Theseus* (1876), purchased by the State; *Labor* (1879), one of the figures for a projected monument to Thiers at Nancy; *Evening and Morning* (1881). He has executed many excellent portrait busts. In 1868 he made a medallion portrait of Abraham Lincoln. He received a third class medal in 1873; a second medal in 1876, and medals and honours from various cities of France, and also from the cities of Brussels and Philadelphia.

CHATROUSSE (ÉMILE). Born at Paris in 1830. Pupil of Rude. His noted works include *Dust to Dust, and Spirit to Spirit*, bas-relief in bronze, at Turin, (1852); *Autumn* (1855), in the Louvre; *Resignation* (1857), for the Church of Saint-Eustache, Paris; *Christian Art* (1859), in the Louvre; *The Renaissance Introducing the Antique* (1863), in the Louvre; *Jacob-Rodrigues Pereire, Instructor of Deaf Mutes*, low-relief (1869); *Hobbes and Abelard at the Parade*, bronze (1873); *The Crimes of War* (1876), a work of great power and feeling purchased by the State; *A Young Parisienne* (1876), a graceful type of girlhood; and *Reading* (1880). M. Chatrousse received a third medal in 1863; medals in 1864 and 1865; and in 1879 the decoration of the Legion of Honour.

BARTHOLDI (FRÉDÉRIC-AUGUSTE). Born at Colmar, April 2, 1834. He studied painting under Ary Scheffer, but afterward devoted himself to sculpture. Among his works are: *Genius in the Talons of Misery* (1859), *Young Alsatian Vine-Grower* (1869); *Vercingetorix*, equestrian statue (1870); *The Leisures of Peace*, in plaster, 1868, in bronze, 1873. M. Bartholdi is, however, best known by his monumental works which include: A Fountain in honor of *Martin Schenck*, in Colmar, a Fountain surmounted by statues of *Admiral Brûard* and *General Rapp*; the famous *Lion* for the city of Belfort, and the equally celebrated model of the colossal statue of *Liberty*, for the harbour of New York. He received the decoration of the Legion of Honour in 1865.

CHAPU (HENRI-MICHEL-ANTOINE). Born at Mée, (Seine-et-Marne), Sept. 29, 1833. Pupil of Pradier and of Durlet. He twice, 1851 and 1853, obtained the small prize in competition for the Prize of Rome, and in 1855 carried the Grand Prize with *Ulysse and Circe*. He made his *début* at the Salon of 1863 with *Mercury Inventing the Caduceus*, now in the Luxembourg. Among his later works of note are: *Jeanne d'Arc at Domrémy* (marble 1872), in the Luxembourg; *Youth* (1875), designed for the monument erected in a court of the School of Fine Arts to Henri Regnault and other pupils who fell during the war; *Thought*, a statue for the tomb of Mme. d'Argout; a statue of *Berryer* for the Palace of Justice; *Death of Clytie* (1878); and the monument of *M Schneider*. M. Chapu received a third medal in 1863; medals in 1865 and 1866; the Medal of Honour in 1875; and in 1877 the biennial prize of twenty thousand francs awarded by the Institute. He was made Chevalier of the Legion of Honour in 1867 and officer in 1872. He is a Member of the Institute.

DUBOIS (PAUL). Born at Nogent-sur-Seine, July 18, 1829. He entered the studio of A. Toussaint in 1856, and from 1859 to 1862 sojourned in Italy, studying the great masters in Rome, Naples and Florence. His *Florentine Singer of the XVth Century* was the success of the Salon of 1865, and has since been frequently copied. It is in the Luxembourg, as also *Narcissus* (1871, and *The Latest of Jules* 1864). His other works include: *The Virgin and the Infant Jesus* (1867); *The Birth of Eve and the Tomb of General La Moricière*, which comprises, besides the reclining statue of the General, four allegorical figures. This Tomb is regarded as one of the masterpieces of modern sculpture. M. Dubois has executed numerous portrait busts, and has also sent to the Salon various drawings and paintings, including original portraits and copies of the old masters. He obtained a second class medal in 1863; the Medal of Honour in 1865; and a new medal of Honour in 1876. At the Universal Exposition of 1867 he was awarded a second class medal, and at the Universal Exposition of 1878, the Medal of Honour. He was made Chevalier of the Legion of

Honour in 1867, and Order in 1871. In 1873 he was appointed Conservator of the Musées of the Luxembourg; in 1876 he was elected a Member of the Institute; and in 1878 became Director of the School of Fine Arts.

CARPEAUX (JEAN-BAPTISTE). Born at Valenciennes, May 14, 1827. Pupil of Rude, Duret, and of Abel de Pujol. In the School of Fine Arts he won fourteen medals, and in 1854 the Prize of Rome. His *Young Fisher*, bronze statue, exhibited in 1859, evinced his unusual talent, and also indicated his purpose to break away from classic conventionalities. His group of *Ugolino and his Children* (1861) was purchased by the government, cast in bronze, and placed in the Garden of the Tuileries. M. Carpeaux has not contributed regularly to the Salons. Among his noted works are: *Napolian Fisher* (1861); *Young Girl with a Shell* (1864); *The Prince Imperial and his Dog Nero*; *Wounded Lover and Lovers*; *Hope, Caudron, Spring and Frolic*; *Mater Dolorosa*, and numerous busts, including portraits of celebrities. For the Pavilion of Flora of the Louvre, he executed the group representing *Leopold I. of Leopold Light in the World of Living Agriculture and Science* (1869). In 1869 *The Dove*, designed for the facade of the New Opera House, was placed in position, and received at its discussions, praise and censure being equally extreme. Whatever may be said about its propriety, it is unquestionably a work of great realistic power, informed with the most ardent sensuous life. Some enemy threw corrosive ink upon the group; but the stains were effaced, and the work was again molested. Another important work is *The Four Quarters of the World* (1870), which four women,—a Chinese, an African, a European, and a Peruvian, hold up a globe on which the signs of the zodiac are carved in relief. This group is in the Garden of the Luxembourg. M. Carpeaux died Oct. 12, 1875. He received a second medal in 1859; a first medal in 1863; a first medal at the Universal Exposition of 1867; and a Medal of Honour at the Exposition of Brussels. In 1866 he was made Chevalier of the Legion of Honour.

THOMAS (GABRIEL-JULES). Born in Paris in 1821. Pupil of M. Dumont. In 1855 he won the Prize of Rome, with *Philoctetus Starting for Troy*. Among his subsequent works are: *Virgil* (1861), in the Luxembourg; *Death of St. Stephen* (1861), on a tympanum of the Church of Saint-Etienne du Mont; *Mlle. Mars* (1864); *Trojan* (1870); *The Four Quarters of the World* (1872), statues in wood for the Bank of France, Toulouse; *Mme. pour Landriot* (1880), statue in marble for the cathedral of Laon. M. Thomas obtained a third medal in 1857; a first medal in 1861; and the Medall of Honour in 1880. At the Universal Exposition of 1867 he received a first medal of copper for the same at the Exposition of 1878. He was made Chevalier of the Legion of Honour in 1867, and in 1875 was elected a Member of the Institute.

CARRIER-BELLEUSE (ALBERT-ERNEST). Born at Anisy le-Château (Aisne), June 12, 1824. Pupil of David d'Angers. Among his principal works are: *Jupiter and Hebe*, in bronze; *Death of General Desaix*, in plaster; *Hebe Sleeping* (in the Luxembourg); *Psyche Abandoned*; *A Grand Roman Lady*. He has made portrait busts, in bronze, of many famous persons, including *Volta* (1851), *M. Thiers*, *Ernest Renan*, *Jules Simon*, *Eugène Delacroix*, *Baron James de Rothschild*, *Mme. George Sand*, *Charles Béranger*. He executed a *Memorial of Marshal Massena* for the city of Nice, and other works in the same class. A diorama he sold in 1861, with a *raft* in 1863, another in 1863, and the Medall of Honour in 1867. In the latter year he was also made Chevalier of the Legion of Honour.

PEINTE (HENRI). Born at Cambrai (Nord). Pupil of MM. Duret, Guillaume, and Cavelier. M. Peinte is chiefly known by his statue of *Sarpedon*, exposed in plaster at the Salon of 1877, and in bronze the following year. This work was honoured with the Prize of the Salon and received the highest encomiums of the critics. Mario Proth says: "The figure is solidly and firmly planted. The attitude and the movement are exact and correct. . . . The ensemble is irreproachable, and the 'Sarpedon' in bronze will become classic." M. Peinte also received a third medal in 1877.

MARIOTON (CLAUDIUS). Born in Paris. Pupil of MM. A. Dumont and Levasseur. The more recent works of M. Marioton include: *Young Flamen*, (bronze, 1878); *Love Travels the World across Countries*, (bronze, 1879, bronze, 1880); *Pleasure*, (plaster, 1880); *Youth Carried away by Death*, (bronze, 1881). He has also exhibited a number of portrait busts.

LÉVY (CHARLES-OCTAVE). Born in Paris. Pupil of Toussaint. At first chiefly devoted to portraiture. He appears infrequently at the Salons. Several of his best works have gone straight to America without being exhibited at the Salon. Latterly his choice of subjects runs on illustrations of Biblical scenes, in his *Prophétie d'Hector aux Sauvages*, *Hector aux Acéades*.

MILLET (AIME). Born in Paris in 1816. Pupil of David d'Angers. At first M. Millet practiced both painting and sculpture, devoting himself exclusively to the plastic art. His most famous works are the *Allegory of the Luxe*, (bronze, 1865) and a bust statue exhibited in the *Salon des Artistes Musiciens*; *Cassandra's Prophesy of Herself under the Protection of Palms*, 1877; *Cast Justice before the Magistrate* in the just measures court at Marseilles; the *Palace of the Law*; the tomb of Major Duperré at *Yvelles-Sainte-Pétronille*; the *Colossal Group of Judith and the Massacre of Paphos* in the *Drapery* room for the New Opera House; and the statue of *Chateaubriand* at St. Malo. M. Millet received a just reward in 1857, and was made Chevalier of the Legion of Honour in 1869, and Officer in 1878.

HIOLE (ERNEST-EUGÈNE). Born at Valenciennes, May 5, 1834. Pupil of MM. Grandfils and Jaffroy. He won the Prize of Rome in 1862, and made his *début* in 1867 with a bust of *Brutus*, and a sketch in plaster of *Arion and the Dolphin*. The latter reappeared in marble in 1870, and was purchased for the Gallery of the Luxembourg. His *Narcissus* (1869), is also in the Luxembourg. Among his other notable works are an allegorical statue of the *Children of Cambrai who Died for their Country* in the Franco-Prussian War, erected at Cambrai; *St. Jean de Matha* statue in plaster, for the Pantheon; busts of MM. *Clerget* and *Jaffroy*, and a bronze statue of *General Pouy*, erected at H. M. Hotel, (at the *Salon*) in 1867, 1869, and 1870; the Medal of Honour in 1870; the decoration of the Legion of Honour in 1873; and a Medal of Honour at the Universal Exposition in 1878.

ADDITIONAL PAINTERS.

FEYEN-PERRIN (FRANÇOIS-NICOLAS-AUGUSTIN). Born at Bey-sur-Seille, in 1829. Pupil of Cogniet and of Yvon. He studied at the School of Design in Nancy and at the School of Fine Arts, Paris, and made his *début* by the execution of a grand curtain for the Théâtre-Italien. Among his notable Salon pictures are the following: *The Barque of Charon* (1857), now in the Museum of Nancy; *Venitian Fête* (1861); the *Anatomy Lesson of Doctor Velpeau* (1864); *Wreck of the Flying Star* (1868); *Return of the Oyster Fishers* (1871), in the Luxembourg; *Death of Orpheus* (1873); *Return of the Fishes of Le Tille* (1881); *Intoxication* and *The Kiss from Corniche* (1882). He has also executed a number of portraits. M. Henriet, after expressing the opinion that the aim of an artist "ought not to be so much to make brilliant hits as to reach a good mean," adds: "M. Feyen-Perrin has decidedly attained the *bonne moyenne* which he thought desirable, both as a painter and an artist." M. Feyen-Perrin received medals in 1865 and 1867; a third-class medal in 1874, and the decoration of the Legion of Honour in 1878.

BRION (GUSTAVE). Born at Rothan, Vosges, October 24, 1824. Pupil of Gabriel Guérin, Strasbourg. Among his earliest pictures of note were *Schleifers of the Black Forest* and *The Gathering of Potatoes During the Invasion*. (Salon of 1853). Subsequently he exhibited: *The Wedding at Abaze* (1861); *Pilgrims of Saint-Odile* (1863) and *The End of the Deluge* (1864), both of which are in the Luxembourg; *A Funeral in Vence* (1859); *The Auctioneer's Estate at Pfastatt* (1864); *Messrs. St. Omer* (1877). M. Brion furnished two hundred designs on wood for an edition of Victor Hugo's *Miserables* and a number of designs for another romance by the same author. Paul Mantz says: "Brion is one of our good workmen. His painting is always full, solid and well balanced. Thanks to his powers of observation, Brion is in the path of modern art: his sincerity stands instead of duality. He received a medal of the second class in 1853, a *récompense* in 1859 and 1861; a medal of the first class in 1863; a Medal of Honour in 1868; a medal of the second class at the Universal Exposition of 1873; and the decoration of the Legion of Honour in 1873." M. Brion died November 4, 1887.

MARCHAL CHARLES FRANÇOIS. Born in Paris in 1826. Pupil of François Dutil and of Diaz de la Peña. He had a *début* in 1852 with *Le Musée du Louvre*. Following this was *Requiem for the Miss of Bayeux* (1855); *The Death of Leopold II King of Belgium* (1861); *The Glass of Wine* (1863); *La Fête des Sœurs de Bonn* (1864)—both in the Luxembourg; *Martyrdom of St. John* (1873); *The Painter* (1875); *The Frost* (1876); etc. of other works. In a fit of pro-pontidomity caused by the failure of his experiments in painting in oil, this excellent painter took to watercolor in 1866. He was awarded medals in 1854 and 1866; and a third-class medal in 1873.

BONNEGRACE (ADOLPHE CHARLES). Born at Toulon April 2, 1812. Pupil of the School of Fine Arts and of Baron Gros. He made his *début* in 1834, with a portrait. Among his pro-

ductions may be named: *St. Peter in Chains* (1839); *Christ in the Tomb* (1842); *The Child Jesus among the Doctors* (1855), for the city of Toulon; *Bashfulness Overcome by Love* (1861), ordered by the Emperor; *The Manna in the Desert* (1864), for the Church of St. Louis in the Isle; *The Birth of Venus* (1875). M. Bonnegrace has devoted himself largely to portraiture, and some of his works of this class have been purchased by the government. He received a medal of the third class in 1839, one of the second class in 1842, and the decoration of the Legion of Honour in 1867.

VAN MARCKE (ÉMILE). Born at Seneffe Seine-et-Oise. Pupil of Troyon. The works of this eminent cattle and landscape painter include: *The Milch* (1873); *A German Pasture in Normandy* (1875); *The Cliff* (1876); *The Spring at Nestelle* (1877); *The Ford* (1878); *The Meadows of Bourbriac* (1880); *The Water-Gate* (1881); *Swiss Cow and Normandy Cow* (1882). M. Van Marcke received medals in 1867, 1869 and 1870, and a medal of the first class at the Universal Exposition of 1878. In 1872 he was made Chevalier of the Legion of Honour.

VOILLEMOT (CHARLES). Born at Paris, December 13, 1822. Pupil of Drölling. He made his *début* in 1855 with several portraits. Subsequently he exhibited *Zephyr and The Dream* (1859); *Fête Galante* (1863); *The Grasshopper and the Ant* (1870); *Woman with Roses* (1874); *Twilight* (1876); *Innocence in Danger* (1878); *Reverie* (1880); and other works including portraits. M. Voillemot has decorated several buildings, both public and private, and has furnished designs for books. In 1870 he received a medal and the decoration of the Legion of Honour.

MAILLART (DIOGÈNE-ULYSSE-NAPOLÉON). Born at la Chaussee-du-Bois-de-l'Écu. He won the Prize of Rome in 1864. Among his works are: *Baptism of St. Augustine* (1874); *Thetis Arming Achilles* (1874); *Manon Lescaut* (1876); *Death of St. Monica* (1877); *Love as a Shepherd* (1878); *Judgment of Paris* (1879); *Prometheus Bound* (1882). M. Maillart was awarded a medal in 1870 and a medal of the second class in 1873.

CARAUD (JOSEPH). Born at Cluny, January 5, 1821. Pupil of Abel de Pujol and of C. L. Müller. His works, many of which have been popularly engraved, include: *The Representation of "Athalie" before Louis XIV.* (1859); *Mme. de Vallière Taking the Veil* (1861); *Return of the Great Cuckoo after the Battle of Senef* (1863); *Blessing the Bread* (1867); *Soubrette Sleeping* (1880). He received a third medal in 1859; a second medal in 1861; a *rappel* in 1863; and the decoration of the Legion of Honour in 1867.

CLAIRIN (JULES-VICTOR-GEORGES). Born in Paris Sept. 11, 1843. Pupil of Pirot and of Pils. In the School of Fine Arts he was the intimate associate of Henri Regnault and Ed. Théophile Blanchard. Subsequently he accompanied Regnault to Brittany, Spain and Morocco, and was with him at the battle of Buzenval. His first picture that attracted marked attention was the *Portrait of Sarah Bernhardt* (1873). Since then he has exhibited: *Massacre of the Abenquays at Grenada*; *An Arab Story Teller* (1874); *Moses, the Sheikh's Son* (1878); *Frou-Frou*, and *A Scene in Brittany* (1881), and some portraits.

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THE WOMAN AND THE PAROQUET	GUSTAUF-COESTER	Salon of 1869
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MADAME CROIZET	JÉRÔME-DUFAY	Collection of M. Louis-Paul
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THE DAY OF THE FÊTE	JULES-GARNIER	Gallerie of Mr. Richardson, Glasgow, Scot
THE TRIBUTE TO THE VINOTAITA	AGUSTE-GÉRARD	Gallerie of M. Courtaud, Paris
THE TWO AUGURS	JEAN-LÉON GÉRÔME	Salon of 1861
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THE DEVISA	PIERRE-FRANÇOIS-ÉDÉME GIRAUD	Gallerie du Luxembourg
THE CONJURATION	PIERRE-PAUL-LÉON GLAZÉ	Gallerie du Luxembourg
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THE VALLEY OF TEMPE	Jacques-Louis David	Galerie du Luxembourg
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ARRIVAL OF THE REAPERS IN THE SISTER MARY	Achille-Etienne Mellet	Formerly in the Louvre
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AWAIT ME UNDER THE ELM	CHARLES D'ARCY II	S. f. 18/-		
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THE DISPUTE	FRÉDÉRIC HENRI KRAMER	S. f. 18/-		
JACK, SAM, SHOT AND PUSS	LOUIS-ÉGÉNE LAMBERT	Gallery of the Baroness N de Rothschild, Paris		
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BEING

A BIOGRAPHICAL HISTORY OF ART IN FRANCE, FROM THE EARLIEST
PERIOD TO AND INCLUDING THE SALON OF 1882.

BY
LOUIS VIARDOT

AND OTHER WRITERS

EDITED BY WM. A. ARMSTRONG

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... FROM THE CAVES OF TAH-CHING.



ARAB CAVALIER STARTING FOR THE FANTASIA.
FIG. 114. See Description.





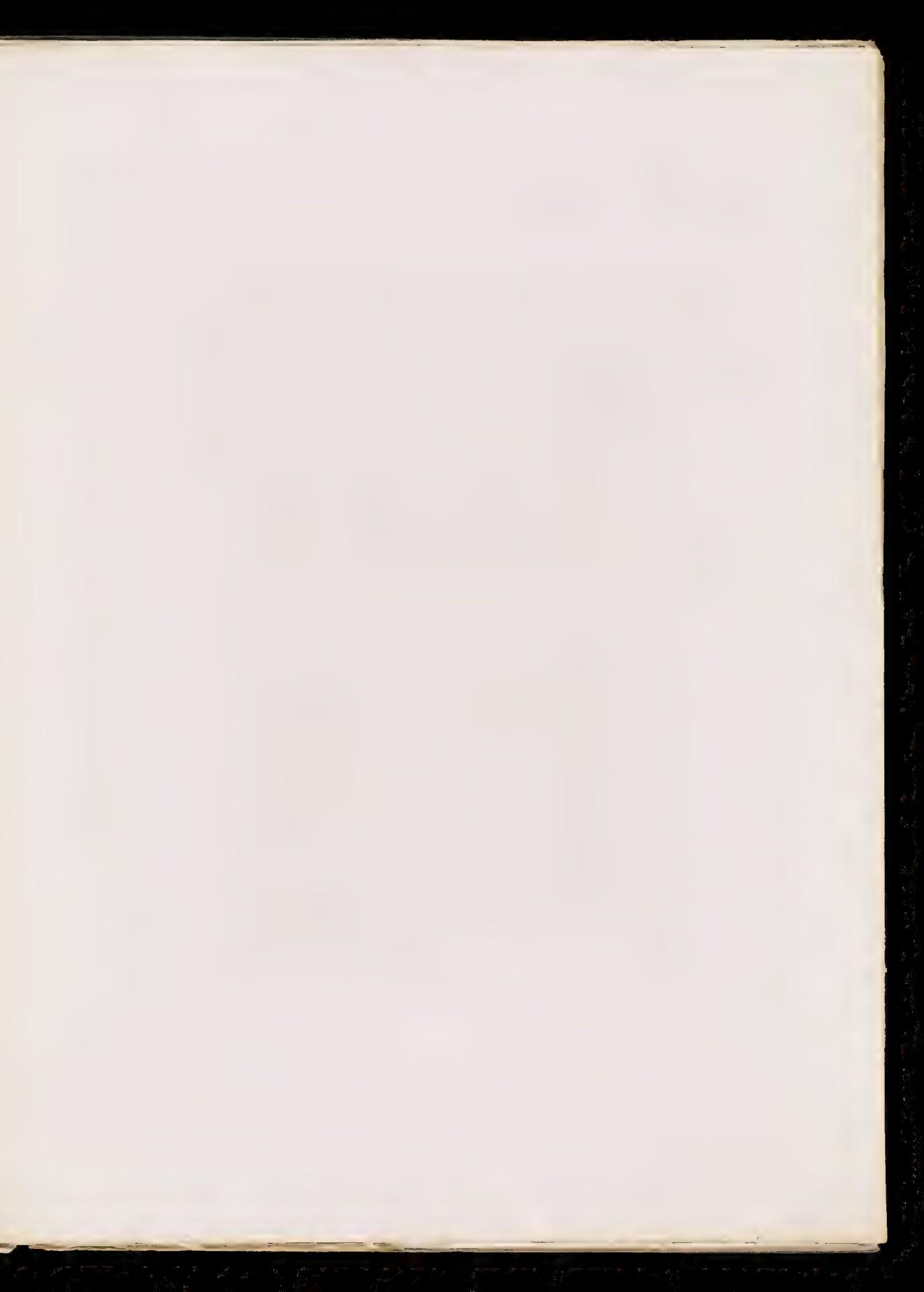
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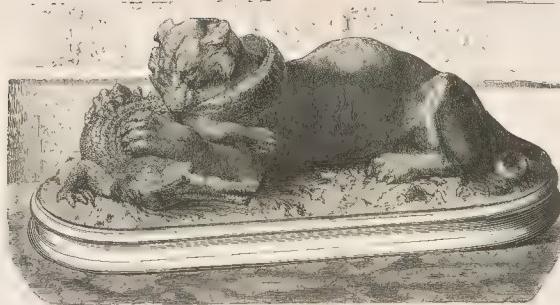
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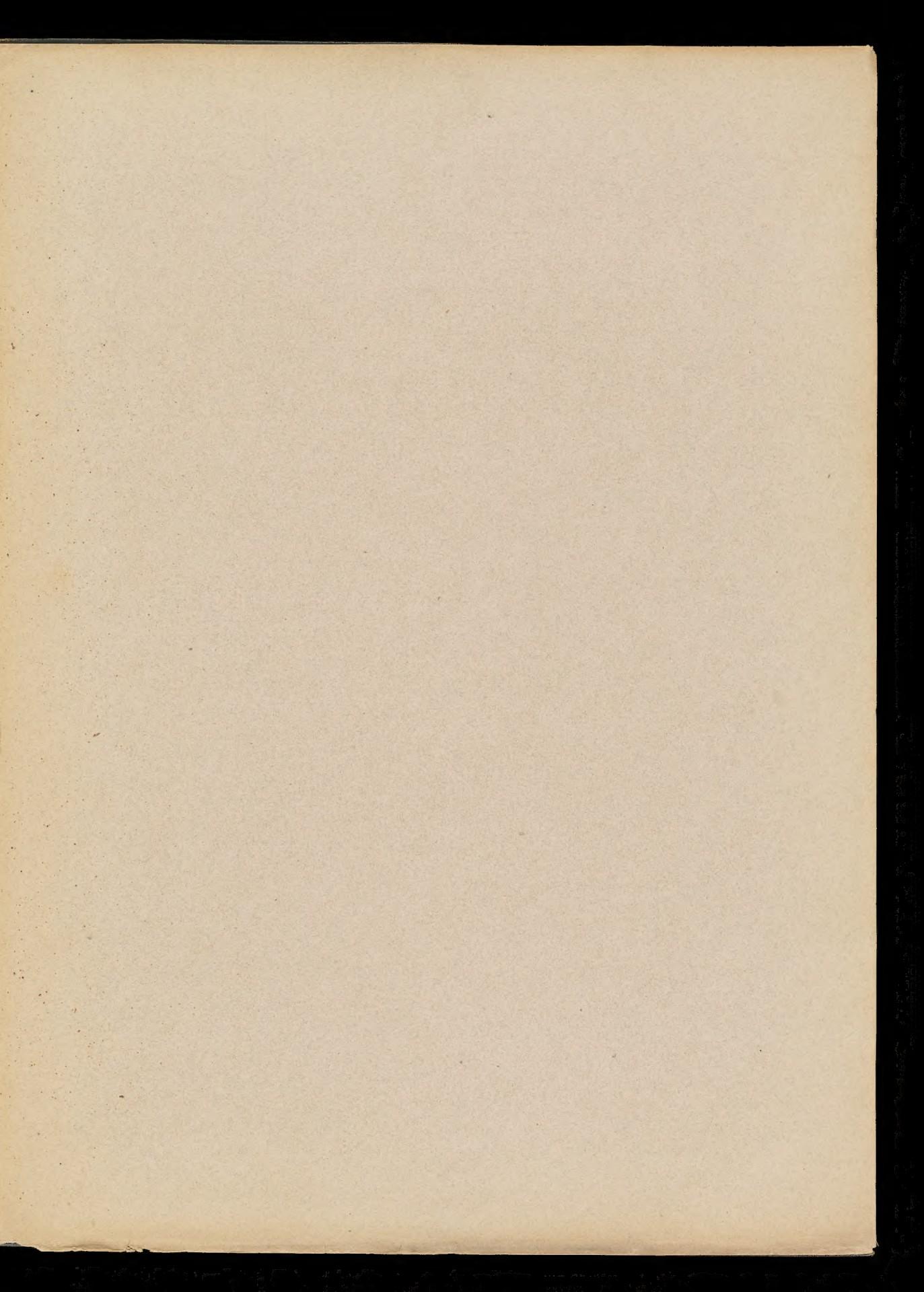
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